

An abstract geometric composition featuring a variety of shapes including circles, hexagons, and dots. Some shapes are solid, while others are hollow or have internal patterns. They are arranged in a complex, overlapping manner, with some forming a grid-like structure and others scattered. The overall effect is a dense, layered visual field.

**41**

*DESIGN QUARTERLY*



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## **Product Review**

**MANUFACTURERS** N. V. Wed. J. Ahrend & Zoon, Amsterdam, Holland

**AND** Arvin Industries, Inc., Columbus, Indiana

**DISTRIBUTORS** Dansk Designs, Inc., Great Neck, New York

**OF** Georg Jensen, Inc., 667 Fifth Avenue, New York 22

**PRODUCTS** Knoll Associates, 575 Madison Avenue, New York 22

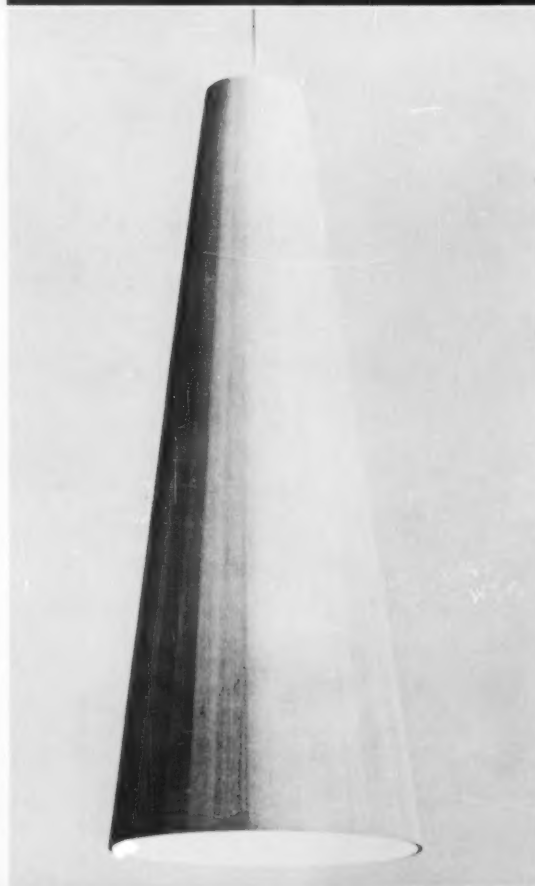
**ILLUSTRATED** Karl Mann Associates, 16 East 55th Street, New York 22

Jens Risom Design, Inc., 49 East 53rd Street, New York 22

Stephens Tru-Sonic Inc., 8538 Warner Drive, Culver City, California

George Tanier, Inc., One Park Avenue, New York 16

Bittan Valberg, 227 East 57th Street, New York 22



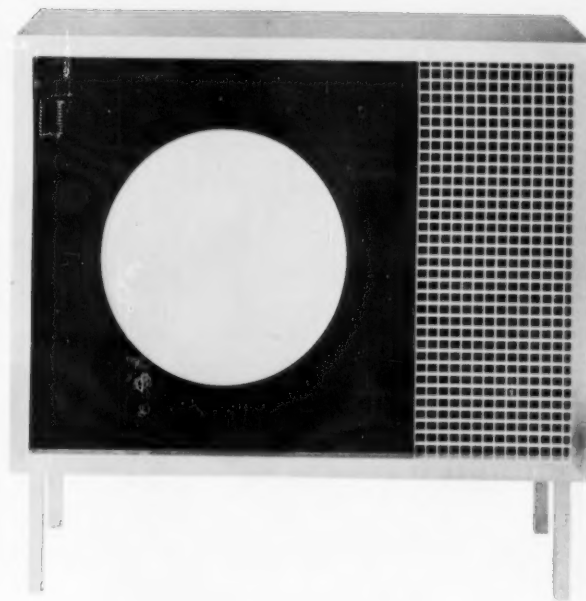
*Top, left:*  
SWEDISH CEILING FIXTURE  
Grey metal shade  
for George Tanier

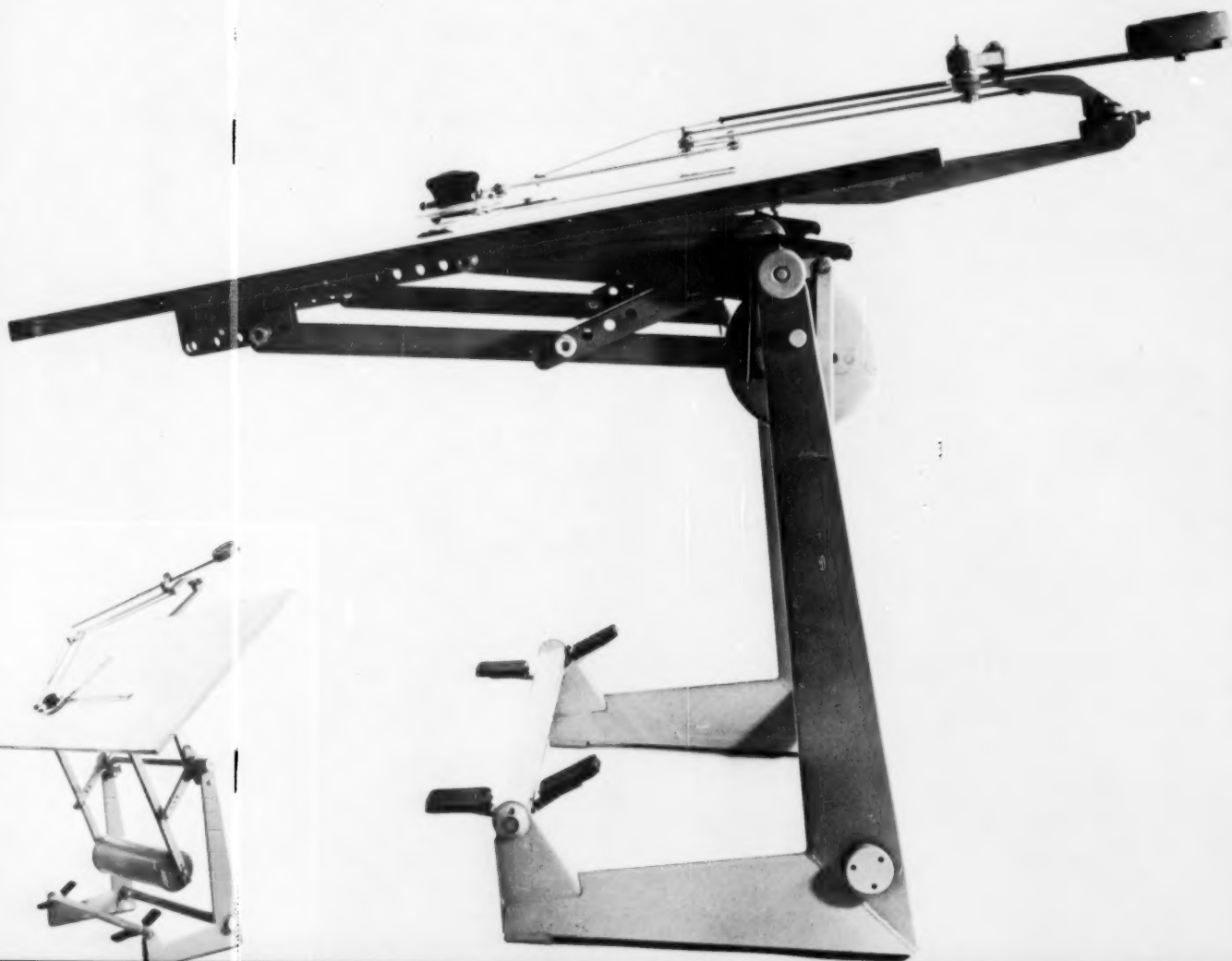
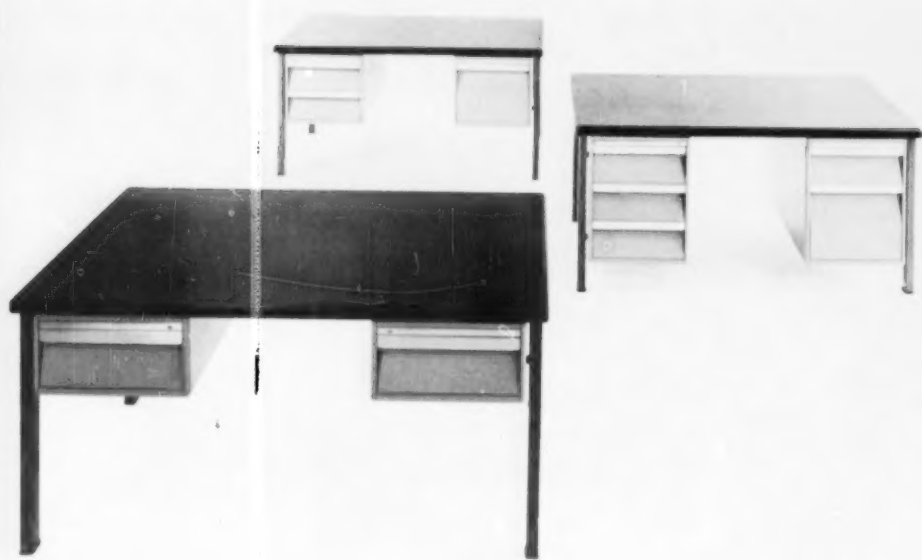
*Above:*  
SWEDISH WALL LAMP  
Grey and white shade, black arm  
for George Tanier

*Left:*  
CEILING FIXTURE  
Cone-shaped pine  
designed by Kristian Vedel  
for George Tanier

*Page 3, top:*  
LOUDSPEAKER ENCLOSURE  
White and black micarta front  
aluminum legs  
designed by Charles Eames  
for Stephens Tru-Sonic

*Page 3, bottom:*  
LOUDSPEAKER ENCLOSURE  
White micarta front  
cast aluminum swivel  
designed by Charles Eames  
for Stephens Tru-Sonic









Page 4, top, left:

DESK

Polished furniture steelsheet  
designed by Frisco Kramer  
for Ahrend & Zoon

Page 4, top, right:

DESK AND CHAIR

designed by Frisco Kramer  
for Ahrend & Zoon

Page 4, left:

DRAFTSMAN'S TABLE

designed by Frisco Kramer  
for Ahrend & Zoon

Above:

BUFFET

Teak wood

designed by Arne Vodder  
for George Tanier

Right:

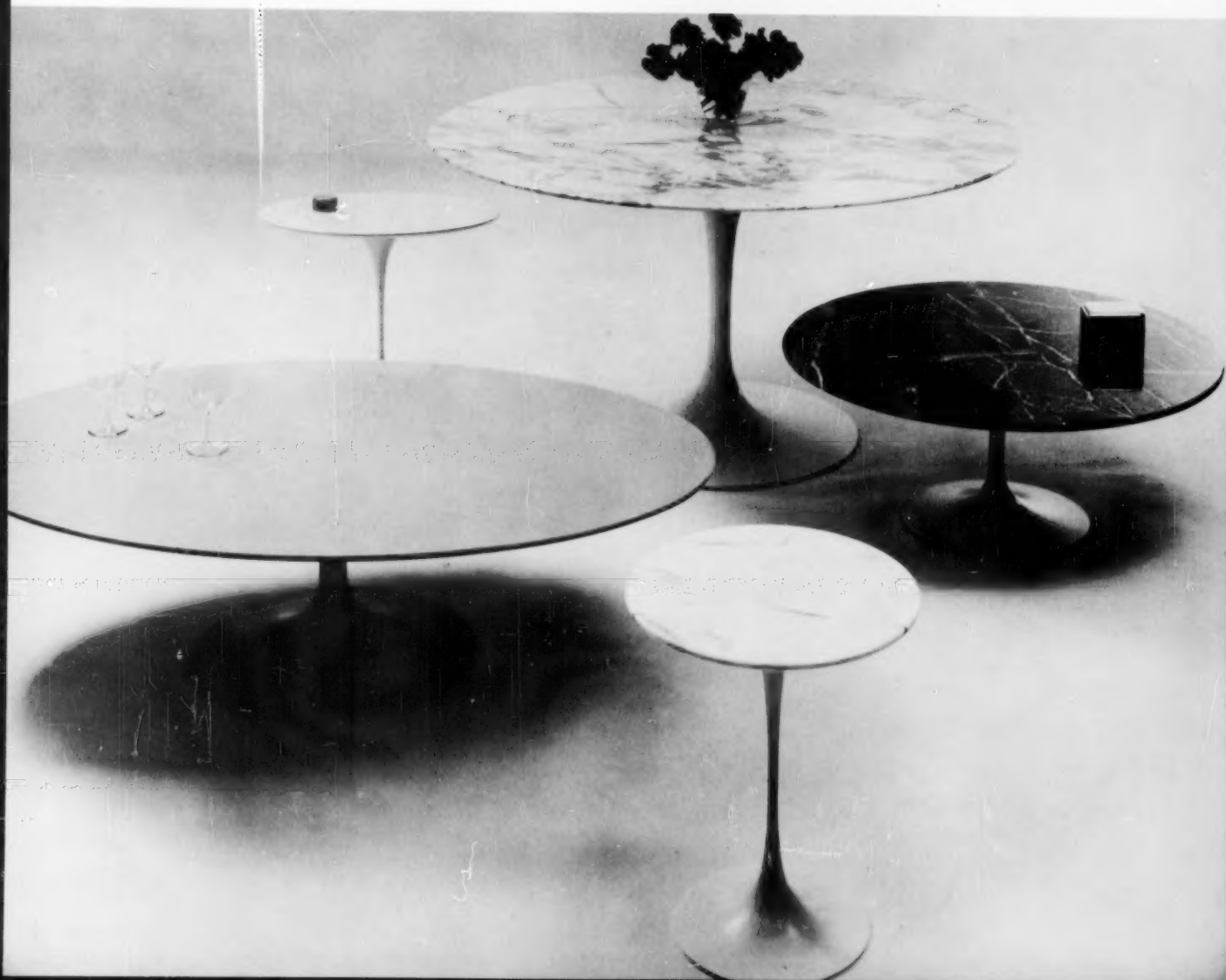
CHAIRS

Steel frame

designed by Frisco Kramer  
for Ahrend & Zoon



PEDESTAL CHAIRS AND TABLES  
*designed by Eero Saarinen*  
*for Knoll Associates*







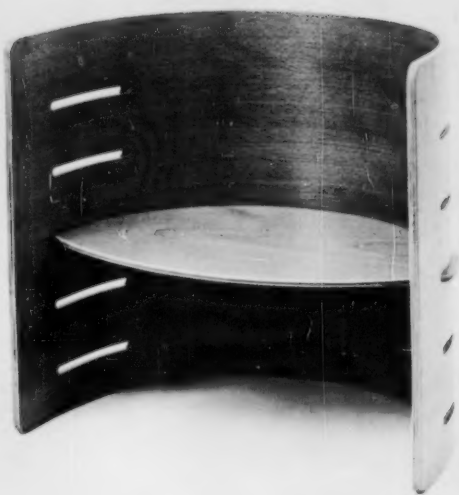


*Left:*  
CHAIR  
designed by Paul Kjauholm  
for Georg Jensen

*Left, below:*  
ARMCHAIR  
Teak and cane  
designed by Arne Vodder  
for George Tanier

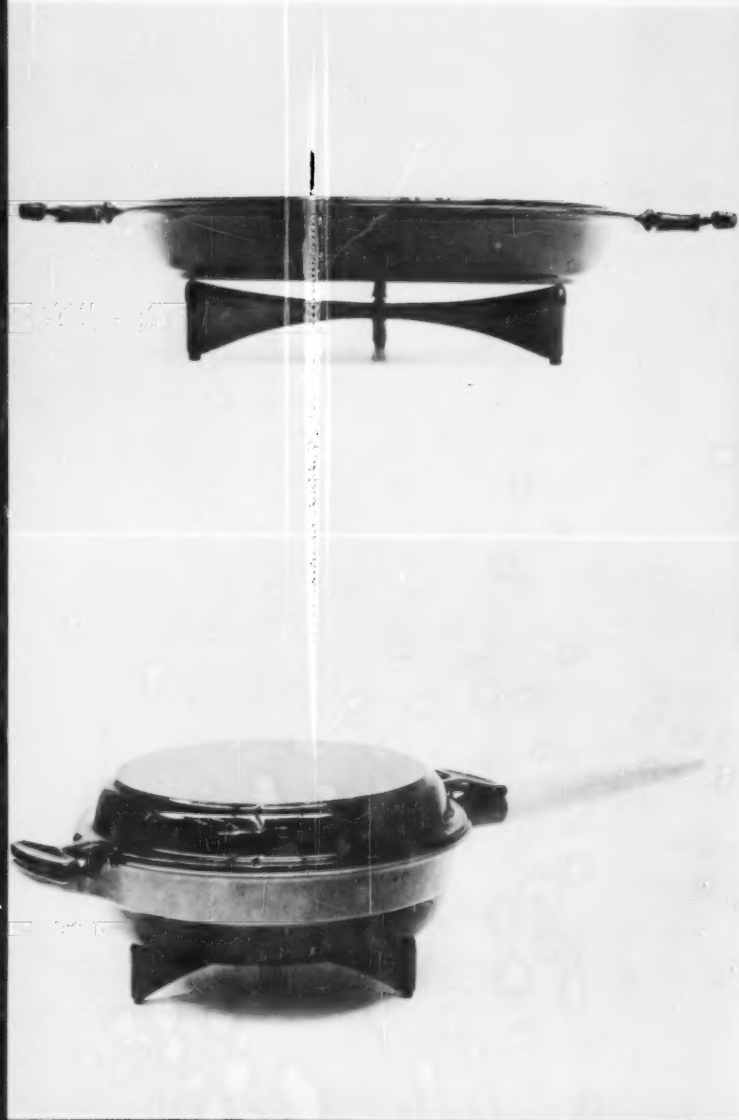
*Below:*  
OPEN ARMCHAIR  
designed by Jens Risom  
for Jens Risom Design





*Above:*  
LOUNGE CHAIR AND HASOCK  
Bronze enameled steel frames  
Saran seats and backs  
Staff designed  
for Arvin Industries

CHILD'S CHAIR  
Plywood, red and blue  
designed by Kristian Vedel  
for George Tanier



*Above:*  
OVEN WARE  
*Enamel and metal*  
*designed by Erik Herlow*  
*for Georg Jensen*

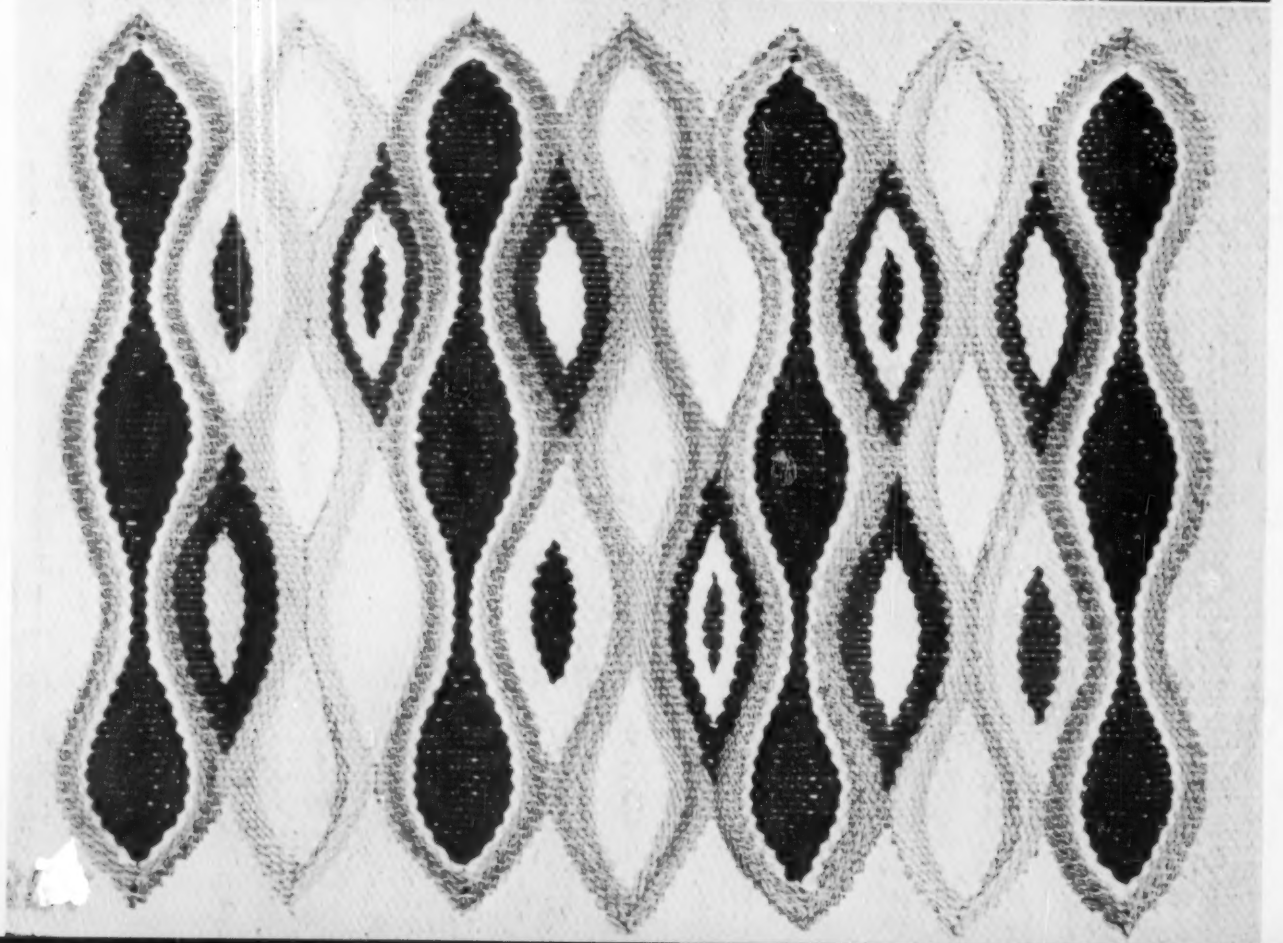
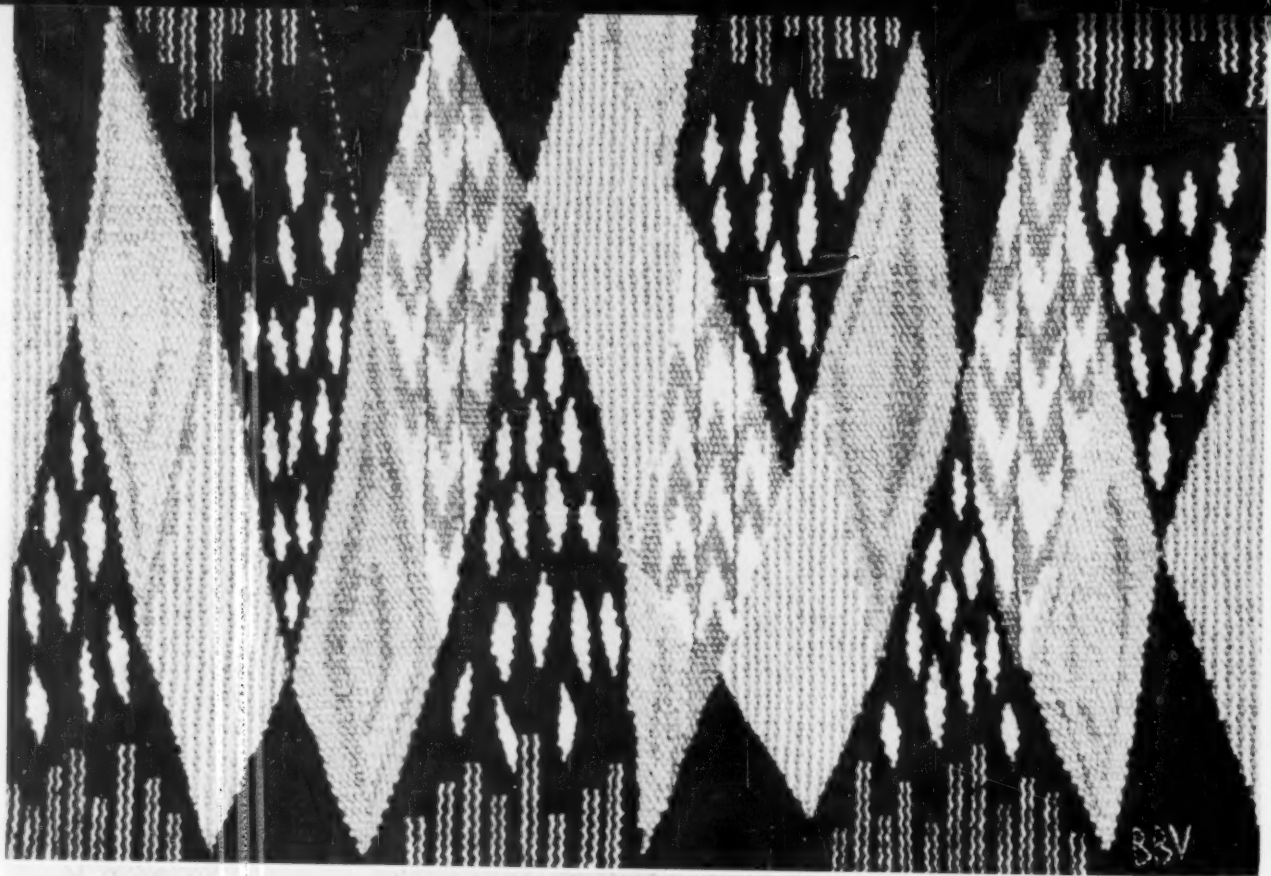
*Left:*  
JAPANESE ASHTRAYS  
*Porcelain*  
*for Karl Mann Associates*

*Page 11:*  
WOOD SERVING BOWLS  
*Staved teak wood*  
*for Dansk Designs*

WOOD TRAYS  
*Staved teak wood*  
*for Dansk Designs*









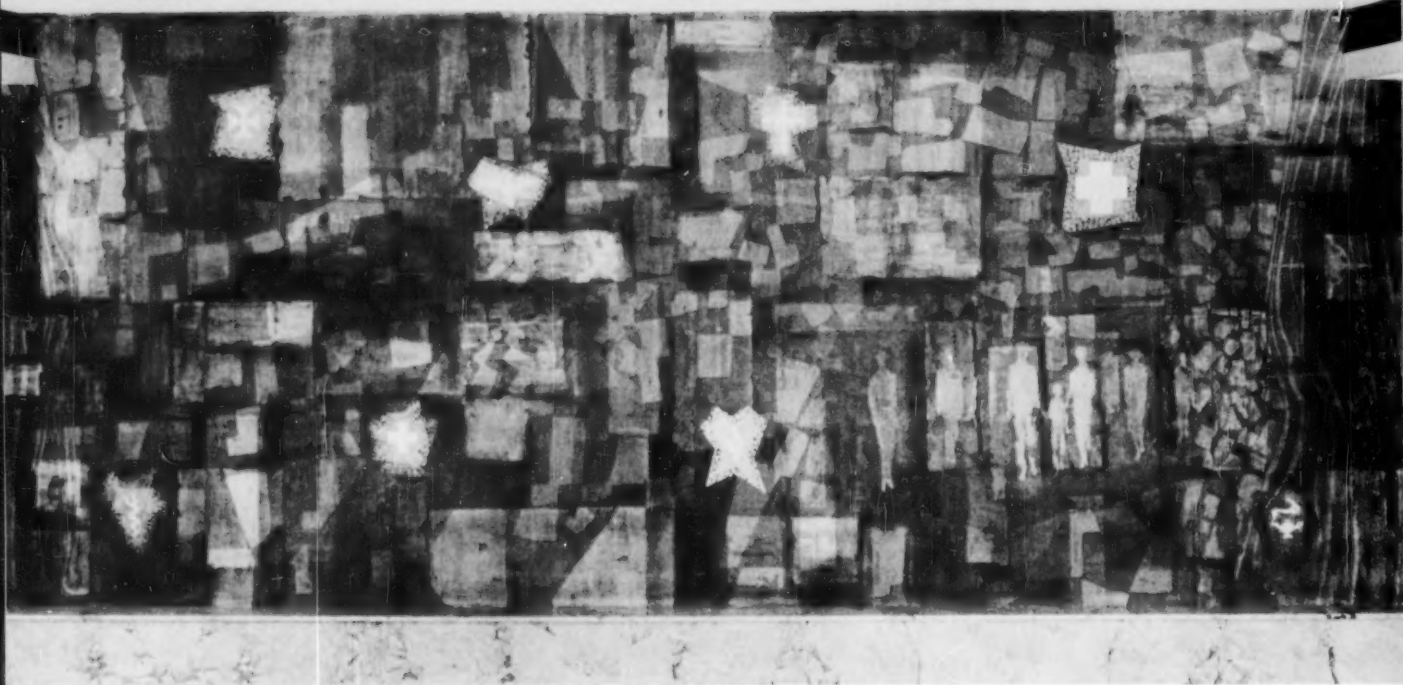


BITTAN VALBERG

Above: Rya rug *Quicksilver* 6' x 9'

Page 12, Top: Gobelin tapestry *Seeds* 11 x 14

Page 12, bottom: Gobelin tapestry *School of Fish* 14" x 16"



*This mural 9½ feet by 24½ feet now installed in the new Blue Cross building in Milwaukee was designed and printed over a period of eight months. It was printed instead of painted because there were transparencies and a general form and color effect that could have been accomplished by no other method.*

## **A silk screen mural**

*Scale sketches were first worked out in rough drawing and then in silk screen color prints. These were developed on three basic designs of from four to six colors each. This offered the maximum possibilities for color combinations. Some 120 color studies were done keyed to materials that would be used in the building.*

*When the scale study was selected, color separations of that study were made and sequence developed, and plans were made for printing the mural itself.*

*First undertaken was the stretching and grounding of the canvas. I had originally planned to print on masonite to facilitate handling and sectionalize any mistakes that might be made. However, it is difficult to stabilize masonite. Though I knew it would be more difficult to print on canvas, I decided it would be worth it to have one unbroken surface of mural linen. The linen was stretched over a two by four frame, sized, grounded and then removed and laid flat on the floor.*

*The first and second colors, blue and yellow, were a relatively simple design motif. I wanted to expand the size of the texture without losing the scale. Therefore, paper shapes with burned edges were used.*



*Blue Cross-Blue Shield Building, 4115 North Teutonia Avenue, Milwaukee, Wisconsin, Eschweiler & Eschweiler, Architects.*



The results of projects developed collaboratively by architects and artists are sometimes very successful—sometimes less so. The artist, I believe, if he is to consider such collaborative efforts, is obliged to think in terms scaled to architecture; while the architect, to take advantage of the artist's contribution, must understand the unique qualities of the artist's work and demand that they be present in the finished project.

My experience as painter and printmaker makes me aware of certain negative potentialities of collaboration familiar to architects and artists alike. One of these situations is that in which the artist is allowed to dominate the architecture, or indeed is urged to do so. Architecture becomes only a setting for a grandiose excursion into his particular form of expression. The reverse of this arrangement is one in which the artist is summoned to decorate or otherwise give warmth to a drab architectural interior. The third common alternative to these two extremes is the kind of activity which has been created by the profession of interior decoration. The decorator organizes and co-ordinates fabrics and furniture with the architectural interior. There are standard ways of solving problems on this issue. However, the most usual is to install nationally advertised furniture and fabrics. Paintings, if there are to be any, hang loosely as an uncomfortable and somewhat temporary elision between furnishings and architecture. Seldom is serious thought given to an integrated art, one more identified with architecture than with furnishings.

Unless some very special unifying considerations are agreed upon between architect, client, and artist, the artist's contribution to any building project is bound to fall into one of these unsatisfactory, or at the least incomplete, patterns.

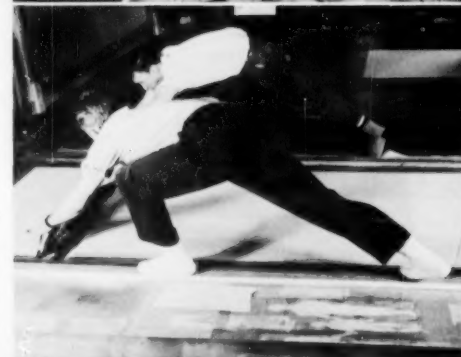
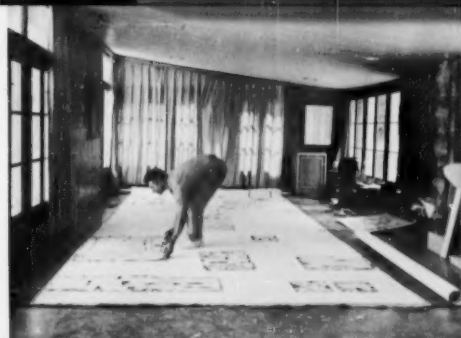
Just such considerations were met squarely by the architectural firm of Eschweiler & Eschweiler while they were planning and building a new office building for their client Blue Cross Plan. This new building is located at

*This page*

A screen sufficiently large to lap the mural in four sections, six by ten feet, was built for the first two colors. However, for the last three colors this five by ten foot screen proved to be easier to handle and print. The surface under the canvas had to be absolutely flat so as to perfectly meet the pressure of the squeegee. This was done by laying out some three hundred pounds of salt (sand could be used), leveling it with the squeegee and over that laying two pieces of four by twelve tempered masonite. This made the printing surface pool-table flat.

To show previous printing, transparency was accomplished by using 90% clear plastic base and 10% pigment.

In order to print on such a large screen area with a five-foot squeegee called for a consistent weight-technique. This was difficult and called for some practice. Pressure had to be absolutely uniform and a teamwork stroke was necessary. A sustained stroke was also important, as any stopping would show up as a dark line on the mural.



*Opposite page*

Butt-joining of each section printed called for accuracy and close fitting, as overlapping or gapping could be disastrous.

After each printing the screen had to be cleaned — with the paint solvent then the stencil removed.

The paper stencil could be picked off. The glue stencil could be washed out with water.





4115 North Teutonia Avenue, Milwaukee, Wisconsin. Various professional persons already retained in connection with the new buildings, Robert Potter, architect, associated with the firm; Norman Paulsen Jr., Director of Public Relations for Blue Cross; Frank Getlein, then associated with Herman and Barkin, a public relations firm; and Bob Jacobson, of Jacobson Interiors, Inc., formed a committee to examine the work of about a dozen Wisconsin painters and sculptors. From this group four were commissioned to do sketches for the mural, for which they were to be paid whether or not the commission was awarded them. All were consulted by the architect, who showed them blueprints and samples of the materials used in the building.

Ultimately, I was commissioned to do the mural and, after several meetings with this committee, agreed on a general statement of the aims pertinent to the mural.

"Mural should have an overall decorative effect, without excessively large accent figures. Mural should not be so pictorial that the first viewing will envision the entire thought, but will be such that interest will be continually created in the thoughts embodied in painting."

Technique and iconography developed together in the scale sketches which I had done in silk screen because I was familiar with the medium, and because it offered the advantage of many color combinations as well as a wide range of interchanging motifs and ideas. It became evident that the mural, too, could be printed. I was enthusiastic about the possibility of printing the mural because I could get transparent effects that could not be painted, and because of the opportunity to develop a surface with silk screen as an architectural medium — one that would have flat surface validity and yet bear out with real elegance, color, and a kind of scintillating form with gold as a decorative emphasis.

The subject ideas in the accepted sketch which were to be incorporated into the mural were overlapping. The group of figures was a "family of man" idea which, incorporated with rectangular forms, were non-accent and yet not out of keeping with some of the more abstract

*This page*

*The paper would adhere to the screen and lift off after it was printed.*

*Glue blotting was another method used. This allowed for "scale textures."*



*Opposite page*

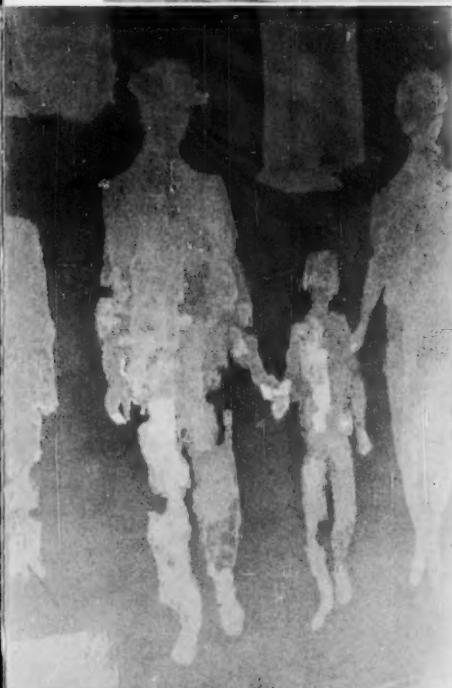
*Roller gluing was done for the "non-accent" figure sequence and was applied from the top side of the screen with a cut paper image.*

*The river and lake striations for the map sequence were put on with a catchup dispenser filled with glue.*

*Five successive layers of transparent paint combined with gold leaf gave a semi-gloss surface.*

*The gold was applied between the second and third layers. This was applied by hand and was then reverse printed — leaving the symbols gold with some gold showing through the transparent paint.*





shapes. The gold symbol notes were the component elements of the complex Blue Cross seal, the maple leaf, the American eagle, the Cross of Lorraine, the Maltese Cross, the Greek Cross, and the medical staff entwined with the serpent. Over all is the theme of the map of Wisconsin which gave an opportunity not only to suggest rural and urban coverage of Blue Cross, but provided light and dark color clusters to suggest sunlight and shadow. River and lake striations offer a change of pace with vertical end motifs. Many of the problems which had to be solved are indicated by the accompanying photographs.

**FUTURE PROJECTS.** In architecturally identified art, possibilities for future development of this technique are evident. In the large mural it makes possible fresh attack on form and surface concept, and in smaller mural units infinite variations come to mind. For instance, these mural units could be planned as a continuous theme throughout a hospital, theatre, or hotel. A four by ten foot unit would relate to other building material modules and could be planned to be integrated in a series of ceiling to floor sections or used sideways as room separators. In the first three or four colors these units could have like textures and colors. Or, they might have identifying colors on separate floors of an elevator building, applied in the last color printings where theme shape or symbol is to be developed. The design could be differentiated to give variety and new visual experiences to each unit.

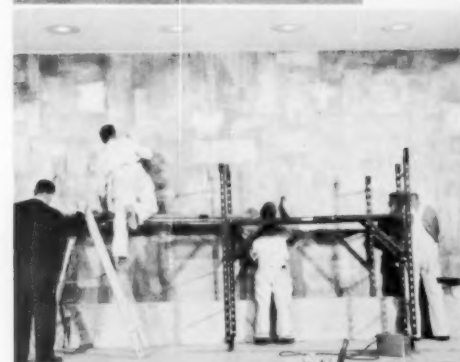
The silk screen print as a mural medium has great flexibility. It can be developed as a prefabricated unit done from projected plans or introduced as interior walls are installed. A great variety of mural surfaces can be developed, either dull or gloss, or a combination of the two.

Materials that can be printed on are endless — wood, composition materials, and canvas first come to mind. However, glass, plastic, and various transparent materials can also be used and offer the further possibility of back-lighting and illumination. In short, silk screen technique has no material limitations, and it offers great flexibility of scale.

*Dean J. Meeker,*

*This view of the studio shows the finished mural and some of the equipment used to produce it. At the left are the two screens, the squeegees and paint. I installed an industrial ventilating fan to draw off the fumes which, after printing and during the wash-up, were very strong. I rolled the mural on the original linen tube, re-enforced through its center by a two by two. In order to deliver the mural rolled it had to be maintained at room temperature as it was January and the weather was bitter. I built a kind of cradle in my station wagon and covered the back end with a tarp as the mural extended a little. By keeping the car heater on high I was able to deliver it in Milwaukee warm and ready to install.*

*It was my responsibility to have the mural installed, so I enlisted the services of professional paper hangers, the Peter Woboril Company of Milwaukee, to do the work. This particular crew had had previous experience with murals and were, therefore, expert. They trimmed top and bottom to fit the area and used a plastic cement to make the mural adhere. Removing bubbles and touch-up cementing were done with a hypodermic needle. The surface was made perfectly flat by going over it with small rollers.*



## BOOK REVIEWS

GIAN LORENZO BERNINI, *Rudolf Wittkower. London, Phaidon Press, 1955, \$12.50*

Gian Lorenzo Bernini, the greatest sculptor of his age, has not been forgotten but, what amounts to the same thing, his name has fallen into disrepute. An artist of the creative magnitude and universality of Michelangelo, he has been recalled by succeeding ages more often for censure than for approbation. Undoubtedly the general decline of sculpture during the last two and a half centuries and the consequent diminished sensitivity to this art have played a part in the downgrading of Bernini but there are more evident causes intrinsic to his work. Its exuberance, its opulence, its hyperbolic religiosity, its worldliness and sophistication could only antagonize a critic like Ruskin enchanted by the naive piety of the Tuscan primitives. Paradoxically, even Roger Fry, one of the rediscoverers of the ecstatic Greco to whom it would appear every excess is permitted, could work up no enthusiasm for Bernini.

Professor Wittkower quite rightly maintains that Bernini's sculpture must be evaluated and interpreted in the spirit in which it was made, that is, in a Catholic Baroque context. The battle between the Reformers and the Church had not completely subsided and in fact was still being actively fought on the field, in the courts of Europe and in the broader and less tangible arena of men's minds. Urban VIII's gift of a portrait bust of Charles I to the Catholic Queen of England was overtly political, but as a move to bring England back into the fold it was frustrated by civil war in England. Confronted by an atmosphere of doubts, the church had to affirm its beliefs more emphatically than ever before: that salvation could be won only through absolute faith in its mysteries, its tenets and above all in the authority vested in it. Its program was to be implemented by art and its foremost agent was to be the uniquely gifted and devout Bernini.

St. Peter's, where Bernini labored some fifty years, provides the most vivid example of his credo and genius. No grander spectacle is known in Western art but to conclude that its purpose was to dazzle the eye only is to miss its intended meaning. The angels along the Ponte S. Angelo (the only entrance to the Vatican precinct in the 17th century) represent the passion of Christ; the Piazza, with its countless saints and martyrs who look down from the colonnade, the all-embracing power of the Church; and the equestrian statue of Constantine on the portico, Christ's conquest of worldly empire. The *Pasce Oves Mea* relief over the portal, which depicts Christ handing the key to Peter, documents the source of the Pope's authority as the Vicar of Christendom. It is this theme which is sustained inside the church by the colossal Baldacchino and the *Cathedra Petri*.

Even the fountains which Bernini designed for various parts of Rome, the playful *Triton*, the quaint *Bark*, the grandiloquent *Four Rivers*, are invested with symbolic

content. The family insignia which adorn these works may be taken as evidence of the vanity of papal donors but it can also be demonstrated that in the case of the *Bark*, for example, Bernini is "alluding to the Ship of the Church sailing the seas under the banner of the Barberini Pope."

If these emblematic conceits elude us and the symbolic content is now obscure, the sculpture still exercises a powerful attraction on the modern beholder. One cannot view his work with detachment; instead one is drawn, either by physical or psychological means, into its sphere of illusion. *David* not only extrudes himself beyond the plinth but he aims his missile at a Goliath who is imagined as coexisting in the spectator's space. A more striking instance of Bernini's ability to transform spectator into participant is the Cornaro Chapel where the illusion that we are in fact witnessing a miraculous visitation is heightened by the presence of donors whose astonishment can only serve to kindle ours.

Granted that such participation can at best be vicarious when filtered through the medium of the book, there have been few studies of sculpture and none of Bernini which have more effectively conveyed the character and meaning of the work. The photographs are consistently excellent. This is true not only of the 120 full page illustrations but of the nearly equal number of smaller ones interspersed in the text. The details are particularly noteworthy and through them the sensuality and impetuosity of Bernini's pictorial modelling come across more vividly than is often the case when the sculpture is viewed *in situ*. By the judicious arrangement of plates, salient comparisons are made for the reader. Thus, one will find on adjacent plates the heads of Pluto and Neptune, the feet of David and Daphne, the equestrians of Louis XIV and Constantine, and on a single page in the catalog six portraits of Urban VIII and three of Alexander VII.

*Gian Lorenzo Bernini* follows the format of other recent Phaidon monographs. The text is in two parts, an introductory essay and a catalog *raisonné*. In the former Professor Wittkower wisely limits himself to a discussion of the principles of Bernini's art, while reserving for the catalog questions of dating, provenance, attribution and iconography. As a rule catalogs are of interest only to the specialist but the presentation is such here that it will hold the attention of the general reader as well. For anyone who has not the time to peruse the catalog systematically there is a double-page chronological table which lists the works in separate columns according to category and also serves as an index to the catalog.

In short this is a masterful book. It is propitious not only that Phaidon should have chosen a scholar of Professor Wittkower's ability to author this Bernini monograph but that it should appear at a time when dicta such as truth to materials and form for form's sake are being discarded in favor of more expressive modes of sculpture. It should give rise to a more salutary appraisal of Bernini's sculpture while at the same time reminding artist and public alike that the ways to Parnassus are myriad indeed.

Melvin Waldfoegel, UNIVERSITY OF MINNESOTA



*Walker Art Center, Minneapolis, 1958*